

ISSUE 21

The Monthly Magazine of Cult Television £1.50

US \$3.75
CAN \$4.50



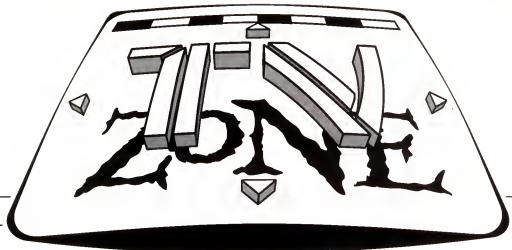
DOCTOR WHO

The Three Doctors
materializes on
video

Interview
Unlocked!!

PLUS: STAR TREK's Script Co-ordinator, The King of the
Swampies, BBC Radiophonic Workshop & MAX HEADROOM





CONTENTS

News

A round-up of the news and events affecting the TV Zone... 3

Video & Book Reviews

Videos: *Doctor Who: The Three Doctors* and *The Masque of Mandragora*, *Blake's 7* Tapes 9 and 10 5

Books: *Doctor Who: Battlefield*

John Abineri

Our first interview is with an actor whose characters have ranged from a Swampie in *Doctor Who* to *Robin of Sherwood*'s Herne the Hunter 8

Letters

Another batch of your comments, ideas and criticisms from our postbag 13

Eric Stillwell

We next speak to the *Star Trek* fan who became Script Co-ordinator for *The Next Generation* 16

Radiophonic Workshop

Time to move on and meet the two gentlemen responsible for just about all those amazing sounds you've ever heard on *Doctor Who*, Brian Hodgson and Dick Mills 20

Jacqueline Pearce

The last, but not least, stop is the lady who brought us *Servant in Blake's 7* 24

Max Headroom

This issue's flashback takes us to the Channel 4 programme which introduced us to that computer marvel 28

Next Generation

We complete our coverage of Season 4 with the remaining episodes, 19-26 31



Editorial

Many thanks for your kind comments on the Special, particularly about all the pictures in it. We dug into ITC's library for the pictures of *Space 1999*. For *Blake's 7* pictures we tried to contact Ken Armstrong, who has gone to work in Saudi Arabia! It turned out he had destroyed most of those he had, but luckily Marvel Comics still had some from when Ken edited the *Blake's 7* magazine for them. For our main features on *Star Trek* Rod Summers did some excellent picture research. Also, for an article on *Doctor Who's Attack of the Cybermen* the editor of *Starburst* magazine came up with some rare pictures he had taken. Thanks to all of you. The next issue of *TV Zone* is published on August 29th.

Jan Vincent-Rudzki

TV Zone Issue 21 August 1991. (ISSN: 0957-3844) Editor Jan Vincent-Rudzki, Assistant Editor David Richardson, Production Assistant Nicholas Briggs Contributors: Mark Chappell, Ian Garrard, Richard Houldsworth, Alistair Look, Andrew Martin, Nigel Robinson, Gary Russell, Alan Stevens. Publisher/Stephen Payne, Editorial Address: TV Zone, Visual Imagination Limited, PO Box 371, London SW14 5UL. Fax: 081 876 9455. All letters, articles and photographs for possible publication are welcome. We will return items if an SAE is included but no responsibility can be undertaken for loss or damage. For subscription information see back cover. Advertising rates on application to the Editorial Address or telephone 081 876 5486 and ask for 'TV Zone adverts'. Distribution: Comag, Tavistock Road, West Drayton, Middlesex UB7 7QE. Tel: 0895 444055 Printed by Riverside Press Limited, St Ives plc.

Front Cover: The video cover artwork for BBC Video's release of *Doctor Who: The Three Doctors*, by Alistair Pearson



Compiled by Mark Chappell

Who On Earth

The Museum of the Moving Image has now opened its special exhibition, 'Behind the Sofa', which will run through to November. Once you've entered via a Police Telephone Box entrance there is a clever display of a 1963 family watching the first episode on a typical television set of the time. This leads on to an area of display cases, each devoted to a different theme. One case contains the spaceship from the 14-part story *The Trial of a Time Lord*, others contain Ace's costume, the sixth Doctor's costume, various wigs and masks, set designs and behind the scenes photographs.

The next (main) area, is full of monsters. Unlike previous exhibitions at Longleat and Blackpool, the displays in the main



Cutting the Dalek cake to celebrate the exhibition opening is MOMI director, Carole Ann Ford, Deborah Watling, Sophie Aldred, Bonnie Langford and Nicholas Courtney

area are only separated from the public by a very low rope barrier, so this probably means their 'life-expectancy' in the exhibition is quite short. Some of the monsters also move their arms, when the appropriate button is pushed. That will give hours of fun to most children visiting the exhibition.

At the exit is another display area, this time showing a fan watching a video. Nice idea, but the fan dummy does look as if it's been watching far too many

videos — or is it just everyone's idea of what a fan looks like?

Outside MOMI is its bookshop — well worth a visit for fans of films, but also for those leaving the *Doctor Who* exhibition.

MOMI has produced its own set of T-shirts, some of which have very clever designs. Amazingly, this otherwise well-stocked shop is sadly lacking one publication, *TV Zone*. Perhaps if you visit there, you may be able to persuade them to stock it by asking for it... We'd be interested to know what reasons you get.

A special launch party was held for the Exhibition on Thursday 4th July. Three Time Lords were in attendance to help the humans find their way around. Among those there for the event were: John Nathan-Turner (of course), Sophie Aldred, Dick Mills, Carole Ann Ford, John Scott Martin, Nicholas Courtney, Susan Moore, Fiona Cumming, Deborah Watling, June Hudson, Andrew Cartmel and, making her first appearance at a *Who*-related event, Bonnie Langford. Unfortunately, the director of MOMI did not seem to have heard of her and had quite a few attempts at her name, settling on Bonnie Longford!

Still at MOMI, the weekend saw another *Who* event, two days of lectures, mainly from people involved in the programme. Highlights of the weekend included a double act by television Visual Effects pioneers Bernard Wilkie and Jack Kine. Although they had few specific moments from *Doctor Who*'s history to recall, their memories of the pioneering days of television were extremely interesting and amusing. Colin Baker's talk was was probably the highlight of the weekend. For 50 minutes he wit-

tily took the audience through his early enjoyment of Science Fiction to his first television appearances, and had really only just got stuck into *Doctor Who* before it was time to stop.

Also shown were two pilot episodes for the BBC's Subscription Service, BBC Select. Following these was a talk by the person in charge of the service, and a questionnaire to fill out. Reaction to the two pilots was varied, but opinion did seem to gravitate towards both pilots not understanding what Science Fiction fans want. At present, the subscription service is due to start later this year, but the Science Fiction part will not see the light of day (well, middle of the night really) until next year. Present plans are for two slots in the week, one a magazine programme with old episodes (not just BBC programmes, it seems) and another to contain films.

Other people giving talks were: the director of the *Doctor Who* stage play, Sylvester McCoy; Mat Irvine, Dick Mills, Jeremy Bentham, June Hudson, Nicholas Courtney, Sophie Aldred and Fiona Cumming. Reactions to the event were mixed. Comments ranged from "Very good indeed... it catered for a mix of people... a great way to spend the weekend" to "It was a day well spent, unfortunately it was two days... Sylvester McCoy winged it...". The pilots did not seem to go down well at all — most of the comments are unprintable! On the whole, though, reactions were positive towards the aims of the weekend and most of the contents. There will be a similar weekend in November, which no doubt will be just as well attended.

Sounds Good

Finishing off news from the world of *Who* is the release of

New cover for the re-release of the *Variations CD*



Top: A *Doctor Who* fan takes a picture of the exhibition. Below: Ex-*Doctor Who* producer John Nathan-Turner, with a fishy tie, seemingly stunned by the opening celebrations!





A recent photo of the *Jupiter Moon* cast who are looking for an airing

three CD's from Silva Screen Records Ltd *Doctor Who - Variations on a Theme* is a re-release of the four track CD with new cover artwork and extra notes (available mid July). Also being re-released, but now on CD for the first time, is *Myths and Other Legends*. This contains over 70 minutes of music, written and performed by Mark Ayres. Most of the music is from the *Myth Makers* video series. This will be released on July 29th. The third CD is *Doctor Who - The Curse of Fenric*, which, not surprisingly, is the complete music soundtrack from that story. This disc is also over 70 minutes long and contains music used in the series and in the extra-long BBC Video release. The cover artwork is adapted from the video release and an 8-page booklet contains notes by John Nathan-Turner and Mark Ayres. This will also be released on July 29th. Let us hope that the last disc, in particular, sells well, as this may mean the release of other story soundtracks.

Also from Silva Screen is the release of the soundtrack to the 1960's classic series *The Adventures of Robinson Crusoe*, and coming up is a second CD of music from *The Prisoner*. This consists of the library music used, along with Ron Grainer's alternative Main Title Theme, unmissable...

Finally, some sad news on the soundtrack front. BBC Records has been closed down. It would seem that their choices of releases have not been too successful. No surprises there. The catalogue may well be sold to

some large record company, although there is talk that some of the back catalogue material may be sold to another company. Let us hope it is a company which knows what to do with all those classic tracks.

Jupiter Moon

At present, the producers are trying to sell the series to Channel 3 into a prime slot. However, until all the franchises are settled this will remain up in the air. Channel 4 have stated that they would not be showing the series. So far, *Jupiter Moon* has sold to 17 countries, Bophuthatswana being the most recent, and Germany should be seeing it this autumn.

Trekking Forward

So Jack Palance has joined Whoopi Goldberg in managing to leave the cast of the new *Star Trek* movie before cameras began rolling. David Warner replaced Palance as, we believe, a Klingon. Filming has now ended and post production begun to ready the film for a Christmas release in the States and a February opening in Britain.

Meanwhile the fourth season of *Star Trek: The Next Generation* ended on a ratings boosting high as the Klingons headed for civil war and Denise Crosby (ex-Tasha Yar) returned as a yellow-eyed, human-featured Romulan. Is she Tasha Yar? Is she her daughter? Is she a Romulan construct? Who knows? Probably all will be revealed in the opening episode of the fifth series, which began filming mid-July. Now that Paramount have 'officially' decided that both Spock (whose wedding Picard attended, as mentioned in the episode *Sarek*) and McCoy (who of course appeared in *Encounter at Farpoint*) are still alive in the Twenty Fourth Century, will either of them make the long rumoured appearance in the next season? Whatever does happen, Captain Kirk won't be appearing. Paramount seem to be very uninterested in his whereabouts during the era of NCC-1701D. Here in Britain, *The Next Generation* continues to do well in the BBC-2 ratings, when Tennis and cricket allows it to get shown! *The Dauphin*: 3.83 million. *Contagion*: 3.56. *The Royale*: 3.59. We still expect the

series to be joined by *Thunderbirds* this Autumn, on Friday nights at around 6pm, we are reliably informed — but this hasn't been confirmed as yet.

Ratings Peak

Like *thirtysomething* and *Dallas*, *Twin Peaks*' final episode in America (shown as two episodes in Britain) got very high ratings. Not high enough to commission a third series to tie up the loose ends ('How's Annie'?) but good enough for Mark Frost and David Lynch to get sufficient overseas financial backing to confirm the first of what they hope will be a *Star Trek*-like canon of movies. The first *Twin Peaks* movie for theatrical release is due to go into production in the late summer ready for a summer '92 release. Most of the surviving cast will be back, loose ends tied up and presumably new ones untied.

Odds and Ends

Congratulations to *Tiny Toon Adventures* for winning an

Emmy Award, for 'Outstanding Animated Programme'. This tale of younger versions of the famous Warner Brothers characters at the Acme Looniversity also won Emmy awards for its theme song and the musical score in the episode *Fields of Honey*. Zenith Productions, who are responsible for *Chimera*, have announced plans for a television series of the Dan Dare comic character. Production is at the scripting stage and the 12-part half-hour series is expected to go into production at the turn of the year. No production team has yet been finalized, although Zenith expect the series to be on film, with a budget of around £4 million.



KJB ENTERPRISES

ON SEPTEMBER 8th, 1991,
STAR TREK® WILL CELEBRATE
ITS 25th ANNIVERSARY!

To celebrate this we as an authorized dealer with the largest collectable company in America, can now offer you genuine STAR TREK® merchandise that is available in America.

If you are a collector, this is the perfect opportunity to add some wonderful and colourful items to your collection.

We Stock:

T-Shirts, Jackets, Patch's, Scripts, Uniform Patterns, Posters, Film Clip Frames, Colour Postcards, Jewellery, Belt Buckles, Metal Badges (inc. the 25th Anniversary which shows all 3 of the Starship Enterprises™ and much more.

For your 30-page catalogue please send either a cheque or postal order for £1.00 to:

KJB ENTERPRISES

79 Harbour View Road

Pagham

West Sussex PO21 4RH

Telephone: 0243 266635



DOCTOR WHO
The Three Doctors
BBC Video
Price £10.21
Released 5th August

IN 1963 a small-budget Science Fiction series was premiered. It was destined to become the longest-running show of its kind in the world. Ten years later, it was time to take a few weeks off, pat itself on the back, and celebrate...

The Three Doctors, **Doctor Who**'s tenth anniversary show is riddled with faults. The basic storyline — super villain from another Universe tries to get into ours — is trite and uninspiring. The alien sets are tacky, their colours as gaudy and unconvincing as a 70s' comic book. And the obligatory monsters — the Gell Guards — are about as threatening as the blobs of mouldy jelly they so strongly resemble.

And yet *The Three Doctors* is also one of the most enjoyable pieces of entertainment ever seen in **Doctor Who**'s 27-year history.

The plot is straightforward enough. In

giving Gallifrey the secret of Time-travel the solar engineer Omega was accidentally flung into a Universe of anti-matter. The Time Lords presumed him dead. But Omega survived, and over the aeons nurtured an insane desire to return to the real Universe and wreak his vengeance on those he believed had deserted him.

Crucial to Omega's plans is Jon Pertwee's Doctor: without the aid of a Time Lord Omega can never leave his world of anti-matter. When Omega's creatures attack UNIT headquarters in search of the Doctor, the Time Lord sends out an SOS to his own people. But they too are under siege from Omega and can do nothing to aid him. But perhaps he can help himself... Breaking the first law of time engineer Pertwee's meeting with his other selves, William Hartnell and Patrick Troughton.

In 1973 there were no **Who** novelisations, no fan organisations, no videos: the show's monochrome years were but a hazy memory for the average viewer. And suddenly, heralded by a *Radio Times* front cover, here were all three Doctors in glorious full colour! Therein lies the greatest appeal of *The Three Doctors*: and unless you were a twelve-year-old at the time it is difficult in 1991 to appreciate fully the magic of that anniversary story.

The element of nostalgia is undoubtedly one of the greatest strengths of the story, but there's much more to *The Three Doctors* than that. The plotline, originally based on a Bob Baker/Dave Martin script called 'The Black Hole', is hardly likely to give nightmares to the David Whitakers and Ian Briggs's of this world, and in terms of realism it's very much an oddity in the Pertwee era. But as a piece of rip-roaring, light-hearted adventure there's nothing to beat it.

Forget the portentous (and pretentious) dialogue of the Time Lords in their first major appearance since *The War Games*; stop griping about the Brigadier being reduced to almost a figure of fun (and sadly he is); and stop looking for all those references to *The Wizard of Oz*. Instead, just revel in the star turn — the Pertwee/Troughton double act. The meeting between two aspects of the same personality, superficially so different and yet so alike that they can never agree is quite simply a joy to watch. So natural that you're convinced Pertwee and Troughton are ad-libbing, it is far superior to the contrived meetings between Doctors in the later *Five* and *Two Doctors*. Every member of the cast had a wonderful time and it shows: even Hartnell, sadly in little more than a cameo rôle due to ill-health, comes close to gleefully stealing the show at times with some wonderful put-downs

of his two future selves, the dandy and the clown.

While *The Three Doctors* is primarily a comic classic, there's deep paths here too. Stephen Thorne's under-rated Omega, the solar engineer whose dream is ultimately destroyed, is a genuinely tragic portrayal, and far superior to the character's later portrayal in *Arc of Infinity*. His final descent into madness when he realizes that he is to be forever denied the opportunity to return to our world of matter is a truly harrowing moment. Unlike many Pertwee stories, *The Three Doctors* doesn't take place in the real world of officious government ministers, moral dilemmas and serious questioning of modern-day society; unlike, say, *The Sea Devils* or even *Planet of the Spiders* there's no point to be made. *The Three Doctors* is nothing more than honest-to-goodness entertainment. It asks nothing of us except that we sit back and enjoy it.

And it's a classic.

Nigel Robinson

First Transmission Dates

Episode 1.....	30.12.72
Episode 2.....	6.1.73
Episode 3.....	13.1.73
Episode 4.....	20.1.73

DOCTOR WHO
The Masque of Mandragora
BBC Video
Price £10.21
Released 5th August

WRITER Louis Marks pinpointed a vital segment of Earth's history; producer Philip Hinchcliff wanted to do a costume drama, director Rodney Bennett took the whole thing deadly seriously. Before Tom Baker started to feel he owned **Doctor Who**, these factors alone were enough to guarantee four episodes of first rate television.

The Masque of Mandragora portrays a microcosm of Mankind balancing on the edge of a historical precipice. With 'new learning' about to flourish into a less mystical appreciation of the human condition, Louis Marks theorizes the intervention of an alien intelligence (the Mandragora Helix) attempting to reverse the process. He neatly fits this into the **Doctor Who** format by making our Space-Time travelling hero responsible for bringing this regressive influence to Earth in the 15th Century.





The ensuing fun and games juggle a mixture of swashbuckling, intrigue and heathen cultism. Add to this a dash of running down corridors, a girl in peril and some fourth Doctor flippancy, and you have some corking *Doctor Who*.

It's the central 'Renaissance versus Mysticism' idea which raises the plot above the commonplace. For all its cunning schemes, the Mandragora Helix only wants to take over the Earth, just like nearly every other *Who* villain. Despite the engaging notion of this Mandragora manifestation being the culmination of years of contact with the court astrologer Hieronymus; the fact is, it all ends up with masked men in cloaks employing quaint special effects to zap the good guys. There's also nothing startlingly original about an evil uncle (Count Federico) attempting to usurp his young, noble nephew (Giuliano)... But none of this matters.

The conviction and effectiveness of the director's handling of the script makes *The Masque of Mandragora* compelling. The supporting cast are superb. Gareth Armstrong's Giuliano mercifully errs on the well-meaning side of 'wet', Tim Pigott-Smith is a totally convincing and stalwart Marco, Jon Laurie does a beautiful job of kicking servants as Count Federico, and Norman Jones overcomes his authentically silly beard with enormous gusto as Hieronymus.

The script presents few interesting options for companion Sarah Jane Smith — aside from screaming, asking questions and getting captured and hypnotized — but, as usual, Elizabeth Sladen's acting in-

genuity rises way above these restrictions. She made Sarah Jane nearly every *Who* fan's favourite companion, in spite of the scripts, overcoming the 'cipher rôle' stigma by embracing it whole-heartedly.

Tom Baker's Doctor at this point still owed much to the wide-eyed, grinning innocence of his first two seasons in the part, as opposed to the weary brashness of his later years. He's particularly effective in alternating between being deadly earnest and a buffoon.

The negative production aspects of dated special effects, some unconvincing sword-play, laughable walk-on acting and stuntman Terry Walsh's frizzy un-Bakerish wig, are easily counter-balanced by the acting, the sensitive location filming, the rich production and costume design and Dudley Simpson's wonderfully creaky incidental music.

Nicholas Briggs

First Transmission Dates

Episode 1	4.9.76
Episode 2	11.9.76
Episode 3	18.9.76
Episode 4	25.9.76

BLAKE'S 7
BBC Video
2 tapes
Price £10.21 each

THESE releases are now well into the second season, with this month's batch focusing on two major turning points in the series: the death of a regular character, and the split between Servalan and Travis.

Tape 9 Horizon

Allan Prior's début script is a clever attempt, but one which remains largely unmemorable. One minute Cally, who seems to have assumed the rôle of ship's nurse, diagnoses the crew as suffering from nervous exhaustion, and the next they are investigating why a Federation freighter is travelling to Horizon, which is allied with the Federation but is also being exploited. Here we discover Ro, native leader of the planet.

There are some good performances; William Squire (who was the Shadow in *Doctor Who's The Armageddon Factor*) plays a wonderfully subdued Kommissar and Darien Angadi makes a likeable Ro. A shame about Souad Faress as his girlfriend Selma, though... Paul Darrow gets his teeth into playing Avon at his best:

on his own and ready to abandon his friends to their fate. The Aztec-influenced designs are also of note, but none of this is enough to elevate the episode above the average.

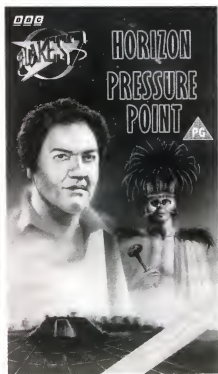
Pressure Point

Terry Nation returns with one of his strongest episodes, as Blake, blinded by his own idealism, leads his crew into a trap with tragic results. Returning to Earth after two years of being on the run, the crew attempt to take the Federation Computer: Central Control. In a prophetic scene Blake secures Avon's help by promising him the Liberator.

This is an excellent episode for fans of Servalan, and Jacqueline Pearce even gets the chance to wear two different frocks. One moment she is captured by Jenna and wearing a white riding outfit, the next she is resplendent in a long flowing dress. Good moments: Blake and crew crossing the Forbidden Zone and Avon nearly not making it, and Servalan venting her anger on Travis at the end. Gan's death, unfortunately, remains largely unconvincing as the roof caves in on film, while bits of polystyrene and sawdust land on David Jackson in the studio.

Tape 10 Trial

Another Chris Boucher classic, as Travis is subjected to a rigged trial by Servalan, following his failure to catch Blake at Control. The charge is the massacre of 1400 civilians, which has never bothered





her before. The proceedings are witnessed by Bercol and Rontane (played by John Bryans and Peter Miles) who were introduced in the first season episode *Seek-Lo-cate-Destroy*.

While much of the episode centres on the trial, Blake, returns to the Liberator and, driven by guilt, abandons his crew and teleports down to an uninhabited planet. He encounters Zil, an insect-like creature, who mistakes him for one of her children. However, both their lives are at risk from the planet...

The beauty of *Trial* is the way both plots are developed in such a short space of time, and then come together at the climax. Boucher's examination of Travis and the Federation itself is extraordinary and, although quite heavy on dialogue at times, the episode is BBC drama at its best.

Killer

Killer is Robert Holmes's first script for the series, and he seems unfamiliar with some of the characters. This is most apparent with Blake, who possesses a knowledge of Earth history and a deductive capacity akin to Tom Baker's *Doctor Who*.

The episode also focuses on Avon and Vila, dispatched to the planet Fosforon to steal a crystal which will allow the rebels to decode Federation communications. However, the salvage of a seven hundred year old spaceship releases a Space plague, engineered by hostile aliens in the Sixty One Cigni region. Sadly, the

production team missed the opportunity to link the plague to the Andromedans, who appear at the season's climax.

Michael Keating is given the best lines, and the regulars are joined by Ronald Lacey as Tynus and Paul Daneman and Dr Bellfrar. June Hudson must take some responsibility for some unintentionally hilarious moments involving a variety of over-the-top costumes on Fosforon: watch out for the group of Michelin Men!

Ian Garrard

First Transmission Dates

<i>Horizon</i>	30.1.79
<i>Pressure Point</i>	6.2.79
<i>Trial</i>	13.2.79
<i>Killer</i>	20.2.79

**DOCTOR WHO
Battlefield (# 152)
by Marc Platt
Publisher WH Allen
Price £2.50
Published 18th July**

A FUTURE incarnation of the Doctor will one day apparently decide to interfere in the chivalrous affairs of knights (in biomechanical armour) from another dimension. When our Doctor (that's the short, zany Scottish one) encounters these knights and the deadly sorceress Morgaine, you'd expect him to be able to count on at least *some* help from his Future self. Not a bit of it. The red-haired, Merlin-impersonating Doctor in the Afghan coat (for this is how he is described) leaves behind nothing but a deadly booby-trap and a rather smug note.

No matter, for in all *Doctor Who* stories written under the auspices of script editor Andrew Cartmel, the good Doctor seems to have nearly all the answers. Spotting the prostrate monarch, the Doctor explains, "This is the legendary King Arthur. From another dimension, where the man is closer to the myth." It's lucky the Doctor knows, otherwise we'd have only found out from the author!

In this case the narrative voice is that of skilful wordsmith Marc Platt, entrusted the sacred noveitization chalice by *Battlefield's* tv script writer, Ben Aaronovitch. Although this book is less compelling than Aaronovitch's own *Remembrance of the Daleks* novel, Marc Platt is no less a good writer. Unfortunately, in this case, despite the usual lavish embellishments (characteristic of *Doctor Who* book adaptations these days) there's no escaping the fact that the tv story on

which this book is based is a real *turkey*!

Battlefield is better as a book because Marc Platt's descriptive powers far exceed the production failings of a tv director seemingly bamboozled by the script, with his creative hands tied by lack of time and budget.

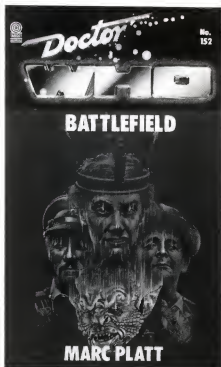
Marc Platt has a gift for economically encompassing action sequences in punchy prose; but he excels when fleshing out background. His accounts of Britain in the grip of inter-dimensionally inspired bad weather, the TARDIS's interaction with Excalibur and Brigadier Bambera's earlier adventures are superb. Also of note is the chillingly clever, subtle treatment of the monstrous Destroyer, and the charming 'Ace brimmed with something like love for him' reference to the Doctor.

Marc also fills in vital plot information which was excised for tv in the cause of pace. It's a pity there had to be a choice between the two elements!

There are some minus points in the execution of the book itself. Ace gets some totally inappropriate, scientific gobbledegook dialogue in the first TARDIS scene (just for the sake of some lame humour). Lethbridge Stewart suddenly knows of Ace's penchant for explosives, and the TARDIS is referred to as a 'Seventies type' police box — surely it would have been a Fifties or at least Sixties type (or maybe I'm missing something here)?

Knit-picking aside, *Battlefield* is undeniably a good, exciting read with well-drawn characters and a sharp-witted narrative style.

Nicholas Briggs







John Abineri in *Doctor Who's*
The Power of Kroll

JOHN ABINERI'S television acting career has spanned many genres and countless rôles. Perhaps his most famous part was that of an American Indian in the BBC's early Seventies adaptation of *The Last of The Mohicans*. Whilst being fond of the part, Abineri did find it led to many producers and directors pigeon-holing him as a token foreign character actor. Eager to dispel this, John Abineri has occasionally dipped into the worlds of tele-fantasy, most frequently in *Doctor Who*.

Going Dutch

"I played a Dutch gas engineer called Van Lutyens with Patrick Troughton in a story called *Fury From The Deep*. Pat used to set up an easel in the rehearsal

room because he loved to paint when he wasn't needed.

"I remember the extraordinarily good effects they did for it. They had this weird creature that came out of bathroom taps and things. It got me in the fourth episode and sucked me to my death! To do that, they built a forty foot tower at Ealing studios, full of smoke and things. It was hollow so they could pump the smoke and foam through it. Anyway, I was standing on this little platform near the top when the seaweed creature comes over the top, wrapping tentacles around my legs and over my shoulders and pulled me backwards into this forty foot tower. Well, of course, I couldn't really just be pulled back completely, I doubt I'd have survived a forty foot drop inside the tower! So they built me a little platform inside to

land on. If I'd missed it, no one would have known until they broke for tea! But I landed on it safely.

"My next *Doctor Who* was with Jon Pertwee, playing the mad General, Carrington, in *The Ambassadors of Death*. I grew a moustache for the part and as each episode went by, I shaved a little of it off until I eventually had a Hitler moustache. And I was raving mad, too! Jon Pertwee was a lovely bloke to work with and he was still there when I did the Dalek one, *Death to the Daleks*.

"If they don't get lots of attention and credit, the chaps inside the Daleks deserve to. The guys work their hearts out. In the

John as Herne the Hunter in
Robin of Sherwood

Doctor Who John Abineri (in front) witnessed Daleks having trouble keeping on the rails in *Death to the Daleks*





Survivors John as Hubert the tramp, who survived for two years

one I was in we were filming in a sandpit in Dorset, walking along, a Dalek in front, another behind. We were supposedly on an alien planet and the Daleks had little tracks to travel on. Anyway, as we were walking, we suddenly heard this plaintive cry for help from behind us, and as we turned, we saw Murphy Grumbar, inside his Dalek, topple off the rails!

"I think *Last of the Mohicans* was instrumental in me getting that part — again there were lots of bows and arrows in it and I'm sure that's why Michael Briant cast me! But it was such a good part, although when I eventually got 'arrowed', they had an Olympic archer in to fire. The first arrow was supposed to land just beneath my arm but instead it arrived between my legs. Half an inch higher..."

Swarfega and Airmen

"*The Power of Kröll* was with Tom Baker and had the Green Swampies in it, didn't it? A marvellous time because according to the plot, we all had to be soaked in water! In order for the Doctor to escape from the ropes in which he was tied, everything had to get wet. The green Swampies, of which I was King, were covered in green paint, with long golden

hair. So they sent to Germany for special waterproof paint and painted us all over. We did a night's filming in Suffolk on the marshes, dancing to keep warm, and then finished for a few days. When I got home, I had a bath but of course the water proof paint wouldn't come off. When I next went back, there seemed to be some kind of Swampie revolution, they were fed up of being green! The BBC then discovered it came off with Swarfega and found us shower facilities at a local USAF airbase.

"So at the end of the next day's filming six half naked green Swampies were piled into a truck and we were driven to this American airbase. We walked through the gym towards the showers, passing these huge black airman, boxing and knocking the s**t out of each other! They soon stopped when they saw us and in the showers we all got very camp, washing each others backs in front of these huge American airmen!"

Blake's 7

"I did an episode called *Hostage*. I think it was filmed in the same sandpit as the Dalek story. It came about rather tragically. The actor Duncan Lamont, who'd also been in the Dalek story, was originally

playing the part and had started filming when he suddenly became ill and sadly died. So I came in and took over. A shame — he was a good guy, Duncan, and very fit and healthy. It was all a bit of a shock. I'd worked with Paul Darrow before and had a good time then, on a BBC version of Robin Hood in which he'd been the Sheriff of Nottingham."

Ropey Tales

"Terry Williams got me into *Survivors*. He'd cast me in something for ATV about the French legal system and his next job was *Survivors* and I became Hubert the tramp in the last two series. I don't know why he cast me as an old tramp, I'd not been an old tramp before, but it was a great part. I thought it would only be for a few episodes, but they kept me for two years!"

"When we were shooting, after about three weeks, we used to go into local pubs. Hubert wore wrapped around his middle a piece of old rope and I went into this pub in full costume. I acted up the part of a tramp and headed for the other actors at the bar who turned on me and began shooing me away, yelling 'Get out of here, go away you dirty old whatnot' as if they really meant it. So I turned and slowly limped towards the door when this old customer stood up and said 'Don't let them do that to you, my friend. Come and have a drink with me' and he took me away from the actors and gave me 5p. He said 'You'll be all right now, you've money and a piece of rope'. I said, rather confused, 'thank you' and left — I couldn't explain that I was really one of the actors. I later read that in medieval times if you had a coin, a knife and a piece of string you could earn a living!"

Trouble

"Hubert spent most of his time on horseback, which was great as I love riding. We also shot it all over the place, slowly working our way across and up Britain. We did my first series in Wales but the second run was just like being on tour — we ended up in Scotland where Iain Cuthbertson joined us for a couple of episodes. We lost a few characters along the way. Ian McCulloch who played Greg went — he wasn't too happy with his part and just vanished leaving the rest of us spending too long asking 'Where's Greg?' and losing the thread of the series. I think that's why it ended, it just lost its way. But Lucy Fleming, Denis Lill and I became the nucleus around which other guest actors would come and go.

"I was aware there were factions on the production side though, a lot of backbit-



Doctor Who John Abineri with waterproof body paint as King of the Swampies

ing. I know one director and the producer, Terence Dudley had a bit of a disagreement which ended up with some actors taking sides whilst people like me stood in the middle wondering what all the fuss was about. If I see that on tv shows, I do my job and walk away — I don't like that atmosphere, I do my job and then go onto the next one."

Herne The Hunter

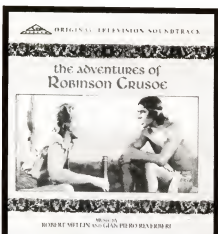
"I don't know how I got Herne the Hunter in *Robin of Sherwood*. Somebody presumably thought, after *Last of the Mohicans* that I looked good in forests! Perhaps it was because I used to be a member of the Ecology party! I'd worked a lot for HTV because I lived nearby.

"It was a smooth transition between Robins, and the two people involved are

vastly different actors. Michael Praed I think is less-good an actor but is much more a 'star' — he had that quality and women were very affected by him — the forests used to be packed with young girls when we filmed. Jason Connery is much more of an actor, very good and dependable. Michael had difficulty doing straightforward acting as he showed in America in *Dynasty*. Jason has no 'stariness' but he's just a good, solid actor.

"I'm not surprised the series was so popular, it's a lovely story, beautifully written and shot with aspects to it that no other Robin Hood had. It's got mystical sides, oriental stuff and black magic — an interesting treatment of the subject. Richard Carpenter was strongly motivated to write such good drama, and the directors were excellent. Impeccable scripts and wonderful to perform in."

Gary Russell



Robinson Crusoe Soundtracks

Do you remember the haunting theme tune for the Franco London Films tv serial adaptation of *The Adventures of Robinson Crusoe*? Whether you saw the original 1965 BBC screening of the series, or the seemingly endless summertime school holiday repeats, the memories will come flooding back when you hear Silva Screen's release of the original soundtrack of the series.

If you're one of the lucky winners of this competition, you'll be encountering some audio nostalgia as you've never heard it before. It's the original music all right, but taken directly from the original master tapes and therefore in pristine condition. This enhances the music of Robert Mellin and Gian-Piero Reverberi no end!

To enter, just answer the following questions correctly. The first ten winning entries washed ashore will win a CD each. The next ten will net a cassette.

- 1) Who is the author of *Robinson Crusoe*?
- 2) Why did Robinson Crusoe's lips never quite synchronize with his words?

Answers on a postcard to:

TV Zone Ahoy!
PO Box 371
LONDON SW14 8JL
UK

Closing date 31st August '91



STAR TREK[®]

THE NEXT GENERATION[™]



S04



S01



L02



L01



S03



S02



Official Product. TM, ® & © 1991 Paramount Pictures
All Rights Reserved.

Star Trek: The Next Generation is a trade mark of Paramount Pictures.
John Brown Publishing Ltd. Authorized User.

Complete this order form and send to:
STAR TREK OFFERS, P.O. Box 232, Melksham, Wilts, SN12 7SB.

Price includes postage & packing
for the U.K. (Please add 20% to overseas orders).
I enclose a cheque/p.a. payable to John Brown Publishing Limited or debit my
Access/Visa card.

Tick one:

☐ Access ☐ Visa

You can order by phone with Access/Visa on: 0225 709597
Please allow 28 days for delivery.

PLEASE USE BLOCK CAPITALS

NAME:

ADDRESS:

code	title	quantity	unit price	value
SHORT SLEEVE:		s m l xl		
S01	PLANET WITH SHIP		£7.99	
S02	CREW WITH SHIP		£7.99	
S03	EMBLEM WITH LOGO		£7.99	
S04	LET'S SEE WHAT'S OUT THERE		£7.99	
LONG SLEEVE:				
L01	WARP SPEED		£14.99	
L02	LET'S SEE WHAT'S OUT THERE		£14.99	
Grand Total:				£



TV Zone (Letters)
PO Box 371
London
SW14 8JL
ENGLAND
Fax UK: 081 876 9455
Fax USA: 011 4481 876 9455

Children's Hour?

Jason A McLaughlin
Bury, Lancs
What is the world coming to?
Do we want to see features on
Pogles Wood and *The Clangers*?
Give me a break!!!
I thought that this was 'The
Monthly Magazine of Cult
Television', not Children's
Hour. Next you'll be interview-
ing Bagnuss and doing a Fantasy
Flashback on *Rentaghost*.
On a much more serious note,
just what the **** are the BBC
playing at concerning *Doctor
Who*?

It's been nearly two years since
they told us that the old Time
Lord would be returning soon.
What a lot of ***** that was! I
don't pay my licence fee to be
lied to!

Well, I'm sorry, but my patience
has run out. The current letter
writing campaign is getting
nowhere! (My last three letters
got no reply!)

So I think it is time we actually
got ourselves organized and
stopped bickering about whether
'70s *Who* was better than '80s
Who. How about a national cam-
paign? I believe a petition
should also be started, one at
every convention say? And if all
this fails, then how about a
protest outside the BBC TV
Centre? Organized pressure is
what is needed, not a letter here
and a letter there, which is cur-
rently happening. One of the
failures of the November 30th
phone-in was that it wasn't or-
ganized properly.

Come on *Who* fans! If it can
work in America for *Quantum
Leap*, we can make it work here!
Get organized! Get the Doctor
back on the air!

*Editor: As we've said before, we
really don't see it as our place*

*to organize campaigns against
BBC policy. As for Pogles
Wood, the content of this
magazine depends on what
'cult' is. Next issue we will be
looking at the American series
Parker Lewis Can't Lose. It
may not be a 'cult' yet, but we
think it's destined to be. Still, if
readers don't want programmes
like Pogles Wood we won't put
them in. Pity, we were quite
keen on featuring those Outer
Space Clangers...*

Anderson Peaks

B Mott
Runcorn, Cheshire
Congratulations on yet another
superb issue of *TV Zone*. The
Sylvia Anderson interview was
very good, it was interesting to
read her opinions on each of the
various shows she and Gerry
Anderson made. Nathan
Cooke's letter about *Twin
Peaks* was interesting — all
those peculiar events happening
in only a month! And so many
deaths too. Life expectancy must
be very short there. Either you
are murdered in a sadistic
fashion by Bob and Windham
Earle or you're struck down by
one of Norma Jennings's cherry
pies!
Seriously, *Twin Peaks* was a
marvellous show and I'm miss-
ing it badly now it's gone.
Another *Moonbase 3* Fantasy
Flashback — good! It sounds
like a great series and it's a pity

that all six episodes have been
lost. I can't find any faults with
Issue 20, except there's no
Blake's 7 articles. In future is-
sues, how about interviewing
more of the cast, such as
Michael Keating and Jacqueline
Pearce.
So you plan to produce four *Spe-
cials* a year — what a terrific
idea! I'll expect *Specials*
devoted to *Doctor Who*, *Classic*
and new *Star Trek* and *Space
1999*.

If possible, could you please,
please, please do us a *Blake's 7*
Special, including bio files for
all the characters, colour photos
and a complete episode guide
for all four seasons of the show,
using complete episode synop-
ses, cast and credit listings.
However, a word of warning,
don't put all your superb fea-
tures in the *Specials*, otherwise
you'll be left with a very empty
magazine. Other than that, the
Specials sound a good idea,
maybe you'll start producing
your own range of merchandise
for all the shows you cover, the
sky's the limit!

In the meantime, I'm looking
forward to the *Star Trek 25th*
Anniversary Special and issue
21. Good luck for the future!
Editor: Well, here's issue 21!
*We certainly have plans to in-
terview more Blake's 7 stars, as
you can see! We hope you like
the latest Special, which con-
tains features on Blake's 7 and
Space 1999 as well as Trek.*

Pogles Wood Unwanted...



Twin Trivia

Iain Clark
Elloughton, E Yorkshire
Thanks very much for the *Twin
Peaks* article in issue 19. Al-
though it was a bit on the
general side, it was a good intro-
ductory article (hint, hint). I was
a little dismayed to see Nathan
Cooke's comments on it in the
letters page in the following
issue, however. Most of the
'mistakes' he cites are too trivial
for words and hardly hurt the ar-
ticle — who cares if it was Mrs
Tremond's nephew or grandson?
And most of them
relied on the books or the tacked-
on ending to the sell-thru video
release, which despite David
Lynch's involvement contradicts
the rest of the series anyway.
I greatly enjoyed the series, in-
deed it's probably my favourite
television programme of all
time, but I don't think such ob-
sessive attention to trivia, if
taken seriously, is good for any
show. The general public al-
ready thinks fans of Fantasy
television are a pretty strange
bunch.

Would it be possible to do an
episode guide? I don't know if
the episodes had production ti-
tles, but it'd surely be possible to
give credits and a brief plot sum-
mary for idiots like me who
didn't tape the first series.

*Editor: There do not seem to be
any episode titles for the series.
An episode guide? Hm, that
would need some explaining...*

Time for a Change?

Jane Radford
Sutton-in-Ashfield, Notts
I'm writing to see if anyone
remembers the Seventies serial
Changes and if there's any pos-
sibility of you doing an article
on it?

*Editor: We do remember The
Changes. It was shown in 1975
on BBC 1 and was about the ex-
periences of a young girl when
the human race suddenly turns
against machines. As for
a feature, it's certainly a pos-
sibility, maybe a probability.*

V: The Next Chapter

Richard M Higginson
Sandbach, Cheshire
I was going to write to you com-
plaining about your video
reviewer's slagging off of V.

Andy Lane was wrong to say the things he did, but at least Laim has made up for them.

Like Laim, and many other V fans, I am more than pleased to hear about **V: The Next Chapter**, as mentioned in issue 20. As an avid reader of the V series of novels I am glad to hear that the LA resistance is not going to feature in the planned series.

The characters of Donovan, Parish and many other people in the original show have been fully dealt with. There simply wasn't any more to be done with them. I am, however, sorry to hear that Ham Tyler will not feature, as he was my favourite original character. How can Michael Straczynski not include him in the show? The character of Tyler could have survived any kind of war, no matter how tough it was, that's just the way he was.

Why no Kenneth Johnson? Surely if Warner Brothers wanted to bring back the show he would have been first choice.

Exactly how much of the 'Visitors' culture and religion is going to be featured in the show? Not too much I hope. On this Michael Straczynski contradicts himself. In one breath he says it will be more like the original mini-series where we knew little of the visitors and all was a mystery, then he says it will contain details of the aliens' religion, culture and history. Surely the major reason that the first series of hour long episodes was less popular was because of the increased knowledge about the Visitors, such as rituals and the forbidden religion of Zon. I hope it isn't going to be like the series of **Alien Nation**, good storylines weighed down heavily with Newcomer history, rituals and religion, although that series was excellent and should be brought back by the US Fox network!

How much of the scenarios for **V: The Next Chapter** are taken from the book **V: Below the Threshold** by Allen Wolf? The world Michael Straczynski paints is very similar to that painted by Allen Wolf in Northampton and Freeport.

How do you explain what happened to the Star Child and the Visitors' leader, considering the original series left us with the cliff-hanger of a peace pact between the two peoples, and the Star Child leaving with the leader on his shuttle, unaware of Diana's evil bomb plot.... get



The Best of Both Worlds Split by 79 Classic Treks?

outta that one!

Are any of the characters from the V novels going to appear in **V:TNC**? Can I expect to finally see people like Peter Forsythe from New York or Sam Walker from Chicago?

If no original cast members are going to be featured in the show, are we going to get a new evil lizard as supreme commander? And if Diana's gone, where to? I can understand the need for a new alien force to be brought into the show, but are they going to feature as pro-human or just anti-Visitor?

In the **TV Zone** article, off-world is mentioned. Does that mean the Visitors have set up prisons on the Moon, or are they using Motherships as prison vessels? Where did the re-enforcements come from? The end of the original **V** left us with most Visitors, both officers and troopers, happy the war was over. How can you expect me to believe they changed sides again?

Are the Visitors' weapons, uniforms and skyfighters/shuttles going to be the same as before... hope so!

I'm going to start writing to my satellite TV station, asking them to buy **V: The Next Chapter** at NATPE in February.

Editor: Tyler (Michael Ironside) was missing for much of the original **V** series. Without all the Newcomer elements, which you

don't seem to like, **Alien Nation** would surely have become just a 'cops and robbers' show. As for all your questions, I think the infuriating answer might be 'Wait and see'.

Tami (keep on zoning) **Peston** Rossendale, Lancs

I have just finished reading your last issue. Well done! I am glad to hear about the possibility of a third series of **V**, come on you zoners, write to your local tv stations and get it put on tv.

Questions:

When, oh when, are you doing an article on **Voyage to the Bottom of the Sea**? And can you tell me if there are any plans to put the series onto video for sale, like **Star Trek, Doctor Who** and **Blake's 7**?

Have any zoners bought the box set of the original 10 hour mini-series of **V**? I did! After paying a lot of money, I sat down to watch it, but guess what? There's only (according to my calculations) 7.6 hours worth of **V** on the 4 video tapes. What happened to the other 2.4 hours worth of programmes?

Editor: We definitely have plans for a **Voyage... feature**. You want to see the series on video, even when it's on Channel 4? It seems likely that potential **Voyage... video distributors** might feel the series hasn't got a big enough following, unlike the other series you mention.

Just not V

G Williamson

Skellmersdale, Lancs

As a recent buyer of **TV Zone** I was amazed to see an article on **V**. However, I must write to you regarding your article, **V for Victory**. Half way down the column you say, 'As for the cast, there are no — I repeat no — plans to reunite the original cast'. Well, **Quad V** in America is in constant contact with the Executive Producer Ed Greenberg and he's told them that the original cast are all aware of the new mini-series and that 4 of the originals have stated they will return if approached. These are Jane Badler (Diana), June Chadwick (Lydia), Michael Ironside (Tyler) and Faye Grant (Julie).

Also, Robert Englund has heard of the planned mini-series.

V without the original cast in it just won't be the same, who can replace the likes of Jane Badler as Diana? Jane Badler is **V**, without Jane, it just won't be good.

Editor: Actors saying they'd return if approached is no guarantee that they'll be in the series. As for your assertion that the series won't be good without the original cast — many **Star Trek** fans said the same about **The Next Generation**, but look what happened!

Trek Slot

Wayne Armstrong

Mansfield, Notts

With reference to Gary Leek's letter in **TV Zone** 20 regarding Classic **Trek** being shown in **The Next Generation** time slot: I can't see what the problem is. Obviously the BBC are trying to cater for all **Star Trek** fans rather than just **TNG** fans. I think it is about time Classic **Trek** was shown again.

I agree that the cliff-hanger episodes, **Best of Both Worlds**, will be a bit of a problem, but I would think that anyone who is really interested in **TNG** would be collecting the CIC videos. And with regard to Lynne Collinson's letter in the same issue, if the above is true about Classic **Trek**, by the time **TNG** returns to the Beeb, CIC will be well ahead.

By the way, thanks for a superbly excellent magazine.

That's all for this issue. How about telling us of your first reactions to **Chimera**?



Scripting

FOR THE 24TH CENTURY

EVER wanted to write a script for *Star Trek: The Next Generation*? Well, as Eric Stillwell, the show's script Co-ordinator explains, it is by no means as easy as it might sound. Even for the man who put Tasha Yar back aboard the starship Enterprise during the programme's third season...

The Job

"Basically, I work for the Head Writer on the show, Michael Piller. My job is split in two halves. Firstly, I'm in charge of proof reading the scripts, getting them typed up, copied and distributed to the relevant people. The second part of my job involves the script submissions received

from outside writers. I get hundreds per week.

"All script submissions come through my office. The interesting thing here is that *Star Trek* has an 'open submissions' policy — most shows in Hollywood don't have that so unless you have an agent your script won't get looked at. Indeed, on most shows, even an agent doesn't guarantee a look! Here Michael Piller opened it all up to anyone who wants to submit material. We do not accept story outlines or treatments or just ideas, only scripts. Scripts are usually between fifty five and sixty pages long. We have a set of guidelines

Left page: *Suddenly Human* was a 4th season story with a lot of research



Yesterday's Enterprise Picard & Yar

Yesterday's Enterprise Tasha Yar 'returns' and Guinan sees through the Time alteration





Star Trek's 'open submissions' script policy results in hundreds of submissions every week

which people can, and if they want to write, *should* send off for. It tells writers what the format for **Star Trek** is and how a script should be presented. It includes the Release Form because you need one. If you don't have an agent, then without the Form, we cannot read the script."

Who Reads What?

"I've worked on **Star Trek: The Next Generation** for three and a half years. I started as a Production Assistant, running around delivering calls sheets etc. Then there was an opening in the script department and they gave me the job — I had worked closely with them when I was an Assistant. Myself, I've written two scripts which weren't used but last year my writing partner and I submitted a script which

became *Yesterday's Enterprise*, which turned out to be very popular and we were very excited.

"I don't actually read the submissions as they come in — I just log them on a computer and pass them to professional Readers who then pass them back to Michael Piller with their comments. I then send the rejected ones back. We don't write explanatory letters about why we've said no, primarily because it's hard enough keeping up with sending them out — we just don't have the time! Also, if our Readers knew their comments were being passed back to the writers, they would feel inhibited and be less honest to Michael Piller about the scripts.

"We get lots from college students, professors and women at home with kids. I get between five and seven per day, plus I keep a list of people who call or, preferably, write for the Guidelines and Release Forms.

"This office also oversees the printing and distribution of script revisions for the stories currently being worked upon. Each revision is colour coded so we know where we're at. We start off at white through blue, pink, yellow, green, gold, buff, salmon, cheery and back to white. On some episodes we've been through all the colours twice!

"We get more submissions from Britain than any other overseas place. We did get one from Japan but it was all typed up in broken English, so we were very impressed by the effort!"

Research

"Once the producers purchase a script or idea, I keep all the files on that script. The script then goes out to our research teams. We have various types of research on **Star**



**Eric's Enterprise Visa card!
(The charges proved too expensive, so he returned it!)**

Trek: The Next Generation. One checks through to make sure that there aren't any copyrighted names or company logo names. Writers sometimes create Science Fiction sounding names for some new medicine and we find out that it really exists, so we have to change it. A Science advisor gives us notes on scientific and astronomical things like photons, neutrons, protons etc. Then our Art Department provide us with the actual **Star Trek** technical notes like warp drive and uses of technology within the Enterprise etc.

"A writer might start off with an idea and our scientific advisor will say how to adjust it to make it more accurate. Sometimes the writer will say 'this is a black hole' and the science team will say 'that's impossible, it has to be a red dwarf' or something. Then Richard Arnold, **Star Trek's** archivist and I try to make sure we have story continuity. If something from an earlier series or show is being contradicted we try to keep track of it. Just yesterday we got a complaint from a viewer about the episode *Suddenly Human*, which featured a race called Tellerians. He said that in the first season we saw the Tellerians who looked totally different. In fact those aliens were Terelians, so he was wrong. We had in fact done a lot of research — Tellerians were mentioned but never seen in one first season episode."

Writing In Tasha Yar

"*Yesterday's Enterprise* was unique. Normally you have to submit a script although they might only *buy* the story and our writers then write another script. My

Eric in his office with everything you need to co-ordinate Star Trek scripts!



writing partner wrote a script. They were interested in his premise. Then he and I were working on a new, separate story that they became interested in so they hired us. If they hire you to write a story, then that's all you have to do. So we submitted a twelve page story. They let us revise that. After we finished that, they had five staff writers including Michael Piller re-write the script from scratch. They did it in five days because of the shooting schedules involving Whoopi Goldberg and Denise Crosby. So they did it in a week and filmed it about a month earlier than planned.

"In the original submission the Enterprise from the Past came into the Future, but didn't alter the Future. It didn't involve Tasha, just a group of people from the Past showing up. The dilemma was

"We know what happened to them. Do we tell them or do we just send them back to die?" Our other story involved Time alteration and Spock's father, Sarek. But they didn't want to use Spock's father in that story but they did like the idea of Time alteration, with Tasha Yar. They knew Denise Crosby was interested in doing a show so we wrote our new story, after the initial script submission, in which she was a part. They added the presence of Guinan as a way of being able to see through the Time alteration. Originally Sarek was going to travel through Time to replace someone in history and allow Time to resume its normal course. They liked that concept but wanted Tasha to replace Captain Garrett.

"One of the things about bringing back Tasha was that the writers didn't want it

to be predictable. The fans all guessed it would be a holodeck recreation or Q snapping her back to life. By doing the time alteration, it doesn't really focus on Tasha — suddenly she's there and nobody notices.

"What was fun about it was that the Time alteration created a war with the Klingons so she just replaced Worf and we didn't have to deal with two Security Chiefs. In our script he just vanished — the scene with Guinan and Worf drinking prune juice was added by other writers. We did toy with him being the Captain of a Klingon warship but it was felt that would be stretching it all a little. Michael Dorn thought that would be fun but it was considered to be stretching the already large coincidences a bit too much."

Mark Chappell and Stephen Payne

Classified

To advertise in the TV Zone Classified can cost just £3.00!! Readers wanting Pen Pals pay just £3.00 for up to 32 words. Fan rate for conventions, clubs and fanzines is £6.00 for up to 32 words. All other advertisers pay £12 for up to 32 words. All prices include VAT. Cheques/PO made payable to 'Visual Imagination Limited'. Copy deadline is the third Thursday of the month before publication. For further details of other advertising rates please request our rate card. Visual Imagination (TV Zone ads) PO Box 371, London SW14 8JL or ring Nick on 081 878 5486 and ask for advertising.

Pen Pals

Male, female pals wanted, any age, any country. Love watching Star Trek, Twin Peaks, Thunderbirds etc., and many more. Write to Lesley Walkden, 20 Woodland Court, Alsages, Stoke-on-Trent, Staffordshire, ST7 2DP

Fans of Lost in Space, Time Tunnel, Land of the Giants and Voyage to the Bottom of the Sea write to: Mr Denny Haynes, 3 Canterbury Ave, Willenhall, West Midlands, WV13 1JG

If interested in Tripods, Triflids, V, Blake's 7, Starcoms, Star Trek, Doctor Who, Sapphire and Steel, Space 1999 or any other episodes, please write Philip, 148 Ulsterville Park, Portadown, Co Armagh, N Ireland

Doctor Who fan, 17 Peter Davison onwards. Also, Red Dwarf, ST-TNG, Quantum Leap, Mary Whitehouse Experience, Absolutely. Write if similar age. Contact Joanne Smith, 33 Beacon Rd, Broadstairs, Kent, CT10 3DF

Female (19) wants pen pals who are interested in Thunderbirds, Captain Scarlet and the other shows of Gerry Anderson. Write to Sarah Richardson, 68 Barnstable Rd, Knowle, Bristol, BS4 1JP

Male (17) seeks pen pals into V, The Highwayman, The New Mission Impossible. Male or female, contact Allan, "Rose Cottage", Townsend Lane, Scholar Green, Stoke-on-Trent, ST7 3SS

24 year old male seeks Twin Peaks fans for correspondence. Audrey Horne lookalikes especially welcome. Write to Colin Dabbs 57 The Uplands, Smethwick, Warley, West Midlands, B67 6BY

Services

Videos! Star Trek, Next Generation, Dr Who, Blake's 7, Gerry Anderson etc... Plus Sci-Fi, Fantasy and Horror videos. For a catalogue send £1 with A5 size SAE to: Westwood Videos, Dept TV, 17 Merton Lodge, Gloucester Rd, New Barnet, Herts, EN5 1JH

Sheffield Space Centre, 33 The Wicker, Sheffield S3 8HS. Tel: (0742) 758905. We stock a large selection of Science Fictions and Fantasy paperbacks, American comics, Star Trek material, Doctor Who material, etc. Open Monday, Tuesday, Thursday, Friday 10am 'til 5pm. Saturday 9.00 'til 5pm. Closed all day Wednesday. Please send SAE for list.

For Sale

Memorabilia, 3 city centre shops specialising in Film & TV memorabilia. Imported posters, postcards, magazines. Another World, 11 Market Street, Nottingham. Another World, 23 Silver Street, Leicester. Fantasy World, 10 Market Square Arcade, Hanley, Stoke-on-Trent

Predator 12" vinyl kit by Billiken complete with helmet and two facial poses. Advance orders welcome. Thousand of kits, magazines, books. Merchandise includes Japanese monsters, Aurora kits and instruction copies, Aliens, Gremlins, Trek, Who, Anderson, etc. Creatures Unlimited 0255 425411. Also buying & trading.

Clubs

Horizon: Blake's 7 Appreciation Society. Newsletters, meetings, competitions. Vast range of merchandise including mugs, photos, Horizon B7 Technical Manual and much more. SAE for details: 53 Vaughan Rd, Birkdale, Southport, Merseyside, PR8 4BX

Ten Forward Star Trek TNG fan club. Three A4 newsletters per year, plastic membership badge Rank and Starship Assignment. For details write to TF: 3 Hardwicke Road, Eastwood, Rotherham, S65 1RE

"V": Resist or Perish — costs £12 for a quarterly magazine, and the chance to obtain quality merchandise. Contact David Vaughan, 20 Hawarden Way, Wallasey, Merseyside — Help get "V" back on form.

Federation Alliance Star Trek club UK membership £6 per year for three high quality magazines. Membership also includes discounts on club merchandise, SAE to Chris Thompson, 1 Knowle Ave, Blackpool, Lancs, FY2 9RR

Orion's Belt A new fan club for those interested in all TV and Film Science Fiction shows. For more details send a SAE to James Bird, 4 Beresford Rd, Chingford, London E4 6ED

A new DWAS local group has been set up in Cheshire. Due to poor response, may close down (come on...). For details, write to Gary Cookson, 466 Station Rd, Winsford, Cheshire, CW7 3NF

IDIC Star Trek Club UK dues £6.00 for 6 bi-monthly 60-84 page newsletters covering all aspects of Star Trek. SAE to Janet Quantor, 15 Letter Daili, Caimbaan, Lochgilphead, Argyll PA31 8SX, Scotland.

Cult Television Collectors' Club 100's of books, mags, cuttings. For sale on all TV's series from 1950s - 1990s. Send SAE stating favourite to: Karen, 243 Bordesley Green, East Stechford, Birmingham, B33 8ST

Wanted

Jovic Models (Shop and mail order service) We buy and sell old kits, Aurora Airfix Sci Fi good prices/swaps send SAE for details or ring 081 549 1641 Cardinals 6-9 Market Place, Kingston, Surrey

Conventions

Serendipity '91, a one day Dr Who convention, Hotel Diplomat, Cardiff, on Sat October 19th. Guest panels, videos, auction etc. Details: Serendipity, 71 St Mark's Rd, Henley on Thames, Oxon, RG9 1LP

Fanzines

Remembrance 4 tape-special Colin Baker issue, including fan fiction, reviews and much more! Send C60, 30 pence (coinage) to — Robert Bradley, 23 Lee Lane, Langley, Hearnor, Derbyshire, DE7 7HN

We are a non-profit fan organisation who produce a wide range of Doctor Who fan-fiction publications for details send a s.a.e to: Gallifreyan Presses, c/o Ian Pearson, 8 Ripley Drive, Harrogate, North Yorkshire, HG1 3JD

Dr Who — The Next Regeneration Newsletters featuring a new incarnation of the Doctor battling new enemies and old age. Volumes 1, 2, 3 & 4 currently available by the best writers in fandom. £1.50 each. D Metcalfe, 173 Coalshaw Green Rd, Chadderton, Oldham, OL9 8JS

Twin Peaks — Fans of the TV series/ David Lynch wanted to help establish a regular fanzine. Any ideas, articles, features welcome. 52 Sycamore Rd, Strood, Kent, ME2 2PJ

Something old... Something new... Something borrowed...

Something... WHO

DESPITE the wide range of material produced for all types of programmes, the BBC's Radiophonic Workshop remains firmly associated with **Doctor Who**. Two people have been mainly responsible for the 26 years of strange sounds heard on the programme, Brian Hodgson and Dick Mills. Brian Hodgson produced the sound effects from 1963 to the 1973 story *Carnival of Monsters*, which was when Dick Mills took over. Between them, they have seen a great change in the technology of sound effects production.

"We started with some elderly tape recorders," recalls Brian Hodgson, now head of the Workshop, "We had some ordinary laboratory-type oscillators, razor blades for cutting the tape — a lot of tape — a lot of nerve and not a lot else. The two main tape recorders were made by a Swiss motorbike manufacturer called Motosacoche. They took 15 seconds to get up to speed, but once they reached speed they stayed in synch for the day."

The Starting Point

The script is the starting point for the whole process. For Brian Hodgson the gap between the script arriving and the recording session varied a great deal. "In the early days we used to get scripts quite a long way in advance. I remember one particular sequence where the Doctor's meant to burrow underground and intercept a bomb. I worked for a long time on it, got everything sorted out so that we could do this absolutely beautifully. I spent approximately three weeks working on that, only to be told, as we got closer and closer, that they'd cut that because there was no way they could do it visually, so they were just going to have him talk about it.

"In the old days a lot of stuff was played into the studio, anything people had to react to. As little as possible was put in afterwards. You couldn't put backgrounds in because the video head on the VT machine has to be separate from the sound heads, so if you did a vision cut the sound would be half a second out".

As technology moved on, the schedule

changed. Dick Mills continues the story, "Two things made our life a lot easier. The first was when **Doctor Who** became more of a post-production show, because we knew what we were up against, seeing the edited adventure on video. Of course the next thing that made it easier were the technical advances, where, literally, in these days, the video tape drives the computer, into which you've already

programmed all your sounds. So it's a question of finding the sounds you want for the effects you want, typing in a sequence into the computer where they occur — don't forget, not only *when* they occur, time-wise, but *where* they occur because it's stereo — then you play the video tape that plays the computer that plays your sound sequence, and it all fits! Which is wonderful, because you haven't

Brian Hodgson, in the depths of the Radiophonic Workshop, with the piano which provided the basis for the TARDIS materialization effect





A screen displaying some of the standard TARDIS sound effects, in computer language of course

got to go through and drop the sounds in one by one in a post-production dubbing session. You can do a whole gun battle and it'll just fit!"

Treating Sound

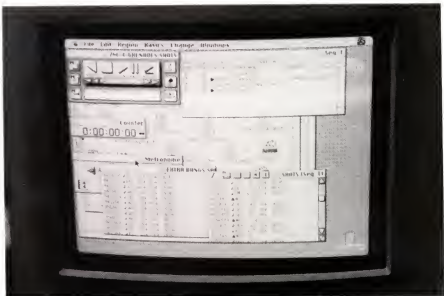
Not surprisingly, methods of production have changed over the years. Brian Hodgson: "Our equivalents of the modern electronic black boxes were feedback and delay, lots of feedback. The whole thing was, 'Oh my god, what are we going to do this week? I know, let's take what we did last week, play it at 7½ [inches per second], backwards'."

Perhaps the most memorable sound effect is the TARDIS dematerialization sound, created by Brian Hodgson. "The chirrupy sounds were little swoops on oscillators, 'cut out'. Then they were played through several machines while others introduced a delay. Then we turned that backwards and did the same procedure over, so that all the delays came after the sound as well. There's a layer of white noise, filtered burst of white noise, a very crude effect. Again these were treated so that they almost came past you."

"What I was trying to do with the TARDIS was have it ripping through the fabric of Time, which is where the piano string being scraped with a key came in. There was also the sort of coming/going at the same time, which is why we had all this pre-echo."

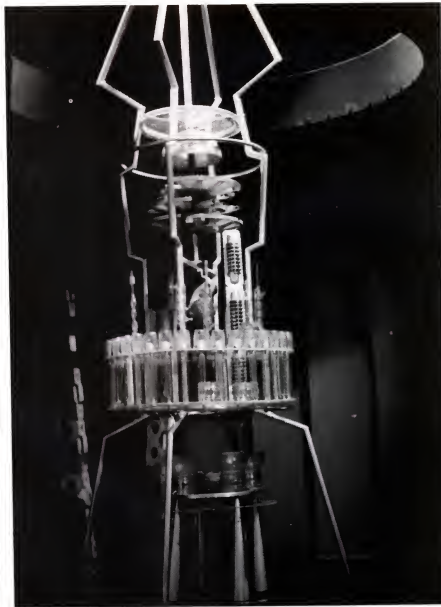
"The original TARDIS didn't have a rising note on it. It did by the time you heard it, but when I did it I was in one of my purist modes. I said that all spaceships go with a rising note - this one isn't going to do it. But they came back and insisted that we put a rising note on, and then we covered the whole thing with *more* delay and feedback."

"The original 'boom' was put on a) to give a decent start and b) originally we never thought about it landing. So when the TARDIS had to [land], we decided to play the sound backwards, but, of course,



Above: Computer screen displaying effects for the *Doctor Who* story *The Curse of Fenric*, coded 7M

Below: The Cyber-Director in the *Doctor Who* story *The Invasion* needed some sound effects for its destruction scene



it peters out if you do. So you wanted it to land and there be a final thing... bang."

At that time all the sounds were produced onto various lengths of tape, anything from 6 inches to 20 feet long. The tapes would be individually looped, played on a number of machines and copied to the master recording. These days life is a bit easier, computer technology has arrived.

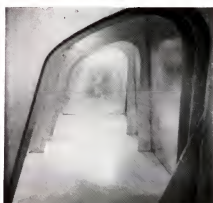
Dick Mills: "Another pleasant development is the emergence of things like sampling devices. Before, if you wanted to make a sound bigger or lower, you had to record it on tape and then copy that tape onto another tape machine playing at half the speed, and then play that recording at half the speed again to get the sound to go down in pitch and also longer. Now you just sample a sound into the sampling keyboard at the top of the range and play it right down the bottom. Instantly it's several octaves lower in pitch and a bit longer. You can even turn the sound around the other way by just selecting

'reverse'. You can merge two samples together, or switch between them and things like that."

Sound Sources

"But I know what you're going to say, 'Can I, with all this machinery, do the sounds you want?' Can you, for instance, sit at the keyboard and type 'animal roar' and out it comes? And the answer to that is 'no', because a computer only gives out what somebody has previously put in and, as that somebody has got to be me, I've got to make the sound. You've got to work out how you're going to create your sound, from what sort of materials, and why..."

"If it's a sort of animal noise it's not much point playing it in an electronic box because it'll come out sounding 'non-animal', mechanical, tinny, or whatever. So usually we resort to recordings of animals. For instance, something like the Ice Warriors' asthmatic hiss. We could



Dalek city doors had a 'ker-klunk' effect as a cue

use a snake-hiss. It's just sort of using a little lateral thinking — what does it really sound like? Never mind if it's an Ice Warrior or some other monster, what's its nearest counterpart in real life. Obviously for things like ray guns, beaming up and down as in *Star Trek*, the 'magic' sort of stuff where everybody presumes it's Science, an ultra technology, then they want a technological sound. So then you can go to your black boxes, synthesisers and fiddle about with them."

There are, of course, other sources for sounds, as Brian Hodgson recounts, "Spaceship doors were always a problem. Making them was dead easy. You got a big old metal filing cabinet and slow down a recording of a drawer closing. Most of the doors were opened by some poor studio stage hand trying to lift a jerky door. So the sound was convincing, but the door would jerk. The Dalek city doors had a 'ker-klunk' at the start to give a kind of cue to open the door."

"We tried to start a whole new genre of approach to Science Fiction. We didn't want things to sound like rocket ships etc. We were travelling through Space and Time. What I used to do was to create a theoretical technology, so that, for instance you'd decide that you were only going to have sounds made with ring modulators in a story. You got that homogeneity in each story. There was one which was really a rod for our backs, the Morris Barry story *The Dominators*. All the sound effects were made out of the laughter of actress Sheila Grant [who also provided the voices for the Quarks], even the guns and the spaceships."

Sound Plus

Sound effects do not just add sound to picture, they can also provide more information. "In *The Invasion*," as Brian Hodgson remembers, "The Cyber-Director was blown up. I got a call from Douglas Camfield who'd just seen the

Dick Mills lining up some more sound effects on the computer





The gunner Dalek had to be seen before any sounds could be created

shots where they blew it up. I asked how it had gone and he replied, 'Well, it sort of tinkles and a piece of glass falls off.' So I asked what he was going to do and he said, 'I'm going to fade to white and leave it to you'.

Sound effects were also important in *Dragonfire*. Dick Mills: 'You went from the surface of the enclosed planet down to the middle. We had three to four backgrounds for each level, because some of them were a bit dimly lit (where they'd used the same shot for different levels) and otherwise no-one could tell where they were.'

Seeing the proposed source for the sound is also important, as Dick Mills explains, 'The gunner Dalek in

Remembrance of the Daleks looked as though it had seen a lot of battle and wear and tear so I immediately thought that this can sort of clank, rather than be slick. So when the turret went round I did a sort of rumbling noise, and it was obviously winding up to something terrible. If I'd done that without seeing it, I might have come up with a sort of Rolls Royce, when really what it wanted was a Model T, an immensely powerful one.'

Sound Thinking

When *Doctor Who* first started, scenes were generally quite long. This called for long sound effects tracks, often up to ten minutes long. In recent times the scenes

have become considerably shorter, requiring more effects per episode. In the recent *The Curse of Fenric* one sequence required Dick Mills to provide 50 to 60 lightning thunderclaps. 'There was one sequence in the decoding room. The decoding machine was clattering about on two tracks, for stereo, the thunder was on another couple of tracks, also stereo. Then there was the rain beating down outside and there might have been a distant battle still going on. All that would be laid down onto the 16 track tape machine to start with, and then I would mix that down onto a final stereo pair to play in at the sound dub [recording session]. Now that meant, for instance, that, if I'd got the rain a bit too loud or the decoding machine too loud, when they played it back they had to keep it at a low volume so you could hear the actors. That would also mean, though, that the battle and thunder would also have gone down. So it's always a compromise if you're going to do a big mix.'

Early Music

In the early Seventies, producer Barry Letts wanted the Radiophonic Workshop to provide the music for the series, and the job fell to Brian Hodgson to get the equipment going. 'The early synthesisers were notoriously unstable. It was difficult enough to tune them in the first place, to get the octave spread right. Once you'd done that you had to make sure all the oscillators tracked together. Then, when you'd got everything set up, somebody would come in, the temperature would drop — there was no air conditioning — and the oscillators would go sharp! It was a constant re-tuning and re-scaling. Now you don't think about it — the machine sets itself up when you turn it on.'

'We didn't have multi-track tape recorders then. We had 3 mono machines, Phillips Hi-Fi machines, and you did 3 lines and then got someone next door to record on his machine. It was 'One, two, three, press' and the 3 machines would stay in synch between 30 secs and a minute before you had to stop and record the next sequence. That was why I insisted that we stick with one composer [Dudley Simpson] who would then know what the routine was each time.'

Later on in the Eighties, producer John Nathan-Turner turned to the Radiophonic Workshop for all the programme's music, perhaps too exclusively ponders Brian Hodgson.

Now there are no sounds being created for the programme, but all the effects are still stored on computer disk, just waiting...

Jan Vincent-Rudzki



JACQUELINE PEARCE

AFTER studying at RADA for two years, Jacqueline Pearce's first professional appearance was on television in a play called *Watch Me I'm A Bird*, in which she played a waitress. She then moved on to do a number of Hammer Horror films at Bray Studios which she enjoyed immensely.

At the age of twenty three, as she was establishing her career, her marriage broke up and she decided to move to America. After three years she returned to Britain and discovered that she had "blown her career". It took a long time to re-establish herself through television, and it was while working at the English theatre in Vienna that she was approached concerning the rôle of Supreme Commander Servalan. Originally she was only to appear in one episode, to introduce Space Commander Travis. However Producer David Maloney liked the character and decided to keep her.

"Terry Nation, the creator of the series, told me he has great difficulty writing for women, so Servalan was initially a man, and he was halfway through the first script when he woke up one morning and said, 'No, he must be a she'. So he was changed into a she midway through conception really. This gave it much more dimension."

The Servalan Look

The severe haircut was her idea. "I had that before I started and they asked me if I would keep it. It did get shorter and shorter throughout the series. The original idea for my costume was more towards a militaristic style, and because my hair was so short I said, 'Well if you dress her like that you might as well cast a man'. I think it's much more interesting to go in completely the opposite direction and enhance rather than diminish the femininity. The predominantly white costumes I wore in the first and second season were my idea originally because I felt that to be in black was too obvious. The baddies always wear



Artwork by Pete Wallbank

black. In *Children of Aeon*, when I had a psychic miscarriage, I then put her into black as a symbolic gesture of mourning. And stayed in black because I thought I

looked better in it.

"I wore a red costume in *Gambit*. It was what the director George Spenton-Foster wanted. I'm still not sure why. It was sup-

Servalan with Travis (Brian Croucher, right) and Jenna (Sally Knyvette, left) in the *Blake's 7* second season story, *Pressure Point*



Left page: Servalan prepares to meet the new-look Travis in *Weapon*



Servalan in the guise of Commissioner Sleer in *Blake's 7*'s fourth season

Photo © BBC

posed to be an episode outside of all the others, set in Freedom City. There, different rules applied, so she was allowed to go into red."

Throughout the third and fourth season, Servalan's costumes became more and more elaborate. She didn't always see eye to eye with designer Nicky Rocker. "He did have imagination and flair and style. Not always good taste, he could be a tacky tart sometimes, and we did have some run-ins, but he did do some costumes that were wonderful. I said to him once, 'Do you think I'm Shirley Bassey in Space darling, because I'm not'. For the penultimate episode, *Warlord*, he'd created a beautiful dress which was actually a copy of a 1930s vogue original, then designed a jacket to go over it that I wouldn't have been seen dead in. I refused to wear it and I was right, and Victor Vitellis the director supported me in that."

Servalan Evolution

As the second season progressed, the emphasis shifted more towards Servalan as the arch-villain using, and eventually betraying, Travis. "I think Servalan regretted the death of Travis, she'd lost a playmate, someone to spar with, but intellectually I don't think Travis was her equal. Avon was. I stayed on for season three because I was having a good time, and it was another year's work, with a weekly pay cheque, which was very attractive."

"It was only in season three that I really

got the feel of Servalan. I'd grown a lot by that time, and it was then that the nails appeared, those wonderful red nails. The costumes and make-up got more pronounced and I was much more confident; suddenly I knew what I was doing. I was happy with the relationship that was developing between her and Avon, and I wanted to get more of that into it."

Jacqueline feels that Avon and Servalan could have had a relationship, albeit a very unstable one. "They were both damaged people and damaged people find it very hard to trust. They constantly test the people that they're with and it's ultimately self-defeating. I think she would have killed him if he had not been her equal. She was looking for somebody who would match her and I think that she felt that he could. If he proved that he couldn't she would have destroyed him. But it would have been interesting finding out if he could."

One of Jacqueline's favourite episodes from season three was Chris Boucher's *Rumours of Death*, chained as she was to a wall for great lengths of time. Eroticism was part of the make-up of Servalan. "I'm not saying that death is sexy, although it may turn out to be a cosmic orgasm. You never know. I hope it does. If you're trailing your finger over somebody's face like that it could turn into a sexual thing, so it's quite erotic. I could do whatever I wanted with them. They didn't know what I would do next. They were at my mercy."

Although she had particularly enjoyed the third season, she felt that by the fourth

the atmosphere had begun to change. "The magic had gone and egos started to take over. It was to do with politics and personalities within the BBC. My part in the series was basically reduced and the relationship between Servalan and Avon became warped."

"I turned up one day and was given this script and suddenly I was no longer President Servalan I was Commissioner Sleer. What a name. Sleer. Sounded like sneer. Horrible I hated it. Why that happened was certainly never discussed with me. I think it was briefly explained when they gave me the script, but it was such a surprise to me and it made no sense. I was very ill at the time, I'd been in hospital between series three and four, I had a complete breakdown after season four and was hospitalized again for quite some time. So I wasn't seeing things logically, rationally or necessarily realistically. But then again that's not to say that I was completely wrong in the way that I was seeing things."

Although the last season was not a particularly happy time for Jacqueline she did enjoy one particular episode. "Tanith Lee wrote *Sand* especially for me and it was the loveliest episode that I did. I told her about a love affair that I'd had which had totally traumatized me and made me end up in hospital. So she used the emotions that I'd felt for that. That episode attempted to get to the root of Servalan. Unfortunately by that time I was very ill, and I don't think I did it justice. Since leaving the series I've read a lot of her books which are wonderful, very erotic."

The final episode ended with the massacre of the entire cast. Jacqueline did not appear in this episode, but... "She's still alive, she's become a legend. Immortal. So they did me a favour without meaning to. However at the time I was very distressed. I'd taken it very personally. I'm a bit older now. Once it was over I let her go. If ever we did it again, then I'd have to think about that."

Doctor Who

Ten years later and the character of Servalan is still with her. Many people argue that her appearance in *Doctor Who* as Chessene was Servalan in a wig. "I got the part because I'd worked with Peter Moffat the director before, and John Nathan-Turner told me he'd once heard me laughing in the BBC canteen and said 'One day I'm going to have that girl in *Doctor Who*'. I was sent three scripts and asked if I would do it. It was shooting in Spain, and I thought 'what fun', I hadn't worked for a while, so off I went. I'll go anywhere on location. I like being with



Commissioner Sleer with Tarrant in season four

Photo © K. Armstrong with thanks to Marvel UK

people altogether and living under one roof. It's a much more intense way of living and I'm very intense myself, so I'm very at home in intense situations and extremes of emotion.

"The part was originally going to be played by an older woman but she dropped out and I was brought in at the last moment, so I didn't have time to develop anything it was just get on the plane and go and do it. It was a missed opportunity. If I did it now I hope I'd do it better. I was wearing the other actress's costume and wig. I thought the costume was crap. The wig was better than the one we had. The one we had made me look like Elizabeth Taylor playing widow Twankey. Fortunately it was lost in transit. I was so delighted. They had to get this other wig made out there which was actually not bad. It was just a wig that was stuck on me, it was nothing to do with Chessene.

"There was one particular scene I liked where the character had to lick the Doctor's blood off her hand. I think that should have been played very much more in close-up. I think Peter copped out by doing it as a long shot. You should have seen her licking the blood and it should have been a really big close-up. What I was doing you couldn't actually see. I suppose there was a danger that the scene would have been edited out, but I think I'd rather it was edited out than be compromised."

In this story, *The Two Doctors*, Jacqueline found working with Patrick Troughton, Frazer Hines and Colin Baker very enjoyable. "I adore Pat Troughton, who was a lovely man. Frazer was just always very funny, one of the most naturally funny people I've ever met. He's very

quick. Colin Baker is one of my favourite people. I think he's a wonderful actor. He went through a very difficult time with the death of his son. I think to lose your child has got to be the greatest pain ever. They were very kind people, and because I'd gone through this hell on the fourth series of *Blake's 7*, they were so kind to me and took me to their hearts and made me feel so welcome. So doing *Doctor Who* was a really lovely time. I always think of it with great affection."

Moondial

From *Doctor Who* Jacqueline went on to appear in *White Mischief* (which required her to appear naked), and most

recently appeared in the BBC children's serial *Moondial*. "My agent phoned and said she'd been approached about a children's series. She said she thought I should do it because a lot of them are quite good, and that I should at least talk to the director and read the scripts and see what I thought. So I met the director, Colin Cant, and I read the scripts and I thought it was good. Or at least the mirror room scenes. The Eighteenth Century character I found very interesting to play, and I did it and I loved it. Great fun.

"However I felt that the character that was set in the Twentieth Century was very unsatisfactory, not well written or well developed. It was bad writing. Forgive me, Helen Creswell, but it was. As both characters were played by the same actress it suggests that there must have been some connection between the two, but we didn't know what it was, and Helen couldn't explain it."

Jacqueline now lives in Cornwall, modelling for the many local artists who work in and around Penzance. "I love my artists, they're gentle people. I haven't felt appreciated by my profession for a long time, so I'm enjoying this period. Some artists have done some wonderful pictures of me, and they may well survive, in a few hundred years time, there'll be pictures around of me, done by wonderful artists. How great.

"My plans for the future are to stay in Cornwall. I'm viewing life now with the most incredible sense of wonder. I spent most of my life wanting to die because I found it so painful, and now, I'm so happy."

Alistair Lock and Alan Stevens

Photo © K. Armstrong with thanks to Marvel UK

Servalan with Hower (Michael Gough) in *Volcano* from *Blake's 7*'s third season



MAX HEADROOM

(Hi there! This month's Fantasy Flashback is set twenty minutes into the Future... with the British tv film of M-M-Ma-Max Headroom")

The Plot

EDISON CARTER, award winning reporter for Network XXIII's *What I Want to Know Show*, flies by helicopter to the scene of a mysterious apartment block explosion. He reports via a hand-held camera to his controller Gorrister, who acts as his eyes and ears by accessing satellites. Refused entry to the apartment by the Metro Cops, Edison tries to gain access through the back when Murray, the show's producer, is told to pull the story. Gorrister switches off his terminal as Edison is attacked by two assailants. Fortunately, the helicopter returns and saves him.

Back at the Network XXIII tower, Edison confronts Gorrister for not getting him back to base safely and asks Murray to find a new controller.

In Network XXIII's boardroom, Grossman heads the station's six executives. He calls up Bryce Lynch, the sixteen year old genius in charge of research, on the videolink. Bryce has created Blipverts — thirty seconds of advertising compressed into three seconds. Unfortunately the Blipverts have a side effect, stimulating the electrical charges of nerve endings in some slothful viewers, which causes them to explode. Bryce holds an example on his Rebus Tape. Grossman explains that one reporter has already come too close to the truth.

Murray introduces Edison to Theora Jones, his new controller. Theora demonstrates her skills by accessing the security system to the executive men's room. They overhear Grossman and Ben Cheviot discussing the blipvert problem and the massive contract that rests on the use of blipverts.

Edison tackles Cheviot as he prepares to leave for New Tokyo to sign the contract, and learns about the Rebus Tape.

With Theora guiding him from her keyboard, Edison breaks into Bryce's research studio, but he trips the security system. Bryce summons Breughel and

Mahler, two dealers in human spare part surgery, to catch him.

Edison's camera fails as he records the Blipvert-triggered death of a man on the Rebus Tape. Theora is alerted to the other arrivals, and tells Edison to leave, but now Bryce is also in the computer system and is trying to thwart Edison's escape. Edison makes it to the basement, and stealing

Mahler's motorbike he speeds towards the exit. Theora and Bryce battle to control the height of the exit barrier; she manages to lock the barrier up, but Bryce then lifts an exit ramp. Edison is thrown from the bike and smashes into the barrier. The last thing he sees is the legend 'Max Headroom 2.3 metres'.

Carter's body is brought to Bryce's

Grossman (Nickolas Grace) heads the station's six executives



studio. Bryce contacts Grossman and offers to recreate the reporter using his computer generation programme; it will appear that Edison is still working, while his body is kept frozen.

Theora tries to trace Edison through the city bodybanks.

Grossman visits Bryce to see the computer generated Edison Carter. A stuttering animated image appears: "M-M-Ma-Ma-Max Headroom". Grossman orders that the program be destroyed.

Breughal and Mahler are left to dispose of the body and computer generation unit. They take Edison to a body bank, and leave Bryce's equipment at the pirate station, Big Time Television, run from a mobile pink bus by Dominique and Blank Reg. Reg is a fifty-six year old punk with the so-called Mohican hair-style.

Edison regains consciousness and escapes the body bank. He goes to Theora's apartment to recover, but cannot remember anything about the Rebus Tape.

Somehow Blank Reg activates Max Headroom, who broadcasts on the pirate station. Before long, Max is bringing in the advertisers and viewers to Big Time Television.

Edison returns to Bryce, ties the boy up and learns the truth about the Blipverts. Theora traces Max — he holds a copy of Edison's memory.

The increase in Big Time's ratings attracts Grossman's attention. Tuning in, he is furious to see Max Headroom, and storms to Bryce's studio. He and the boy are taken to Big Time by Breughal and Mahler, who are beginning to realise the true value of Max. Big Time has now moved. Breughal and Mahler drive their van into Grossman's guards — two more



Award-winning reporter Edison Carter (Matt Frewer) and his new controller Theora Jones (Amanda Pays)

for the body bank — and set off to reclaim Max leaving the executive and young genius behind.

Suddenly Bryce and Grossman are blinded by a bright light. Edison Carter faces them, Theora by his side. He radios to Murray — control is receiving the broadcast clearly. In Grossman's boardroom chair, Ben Cheviot has assumed power and has authorised an interruption of Network XXIII's programming for this special news broadcast. Edison begins his show, and demands that Grossman tell him the whole story of the Blipverts...

As the Big Time bus speeds away, Dominique and Blank Reg watch the broadcast. Unknown to them, another van

is following close behind, its back doors smeared with traces of blood...

Credits

Edison Carter/Max Headroom

.....	Matt Frewer
Theora Jones.....	Amanda Pays
Grossman.....	Nickolas Grace
Bryce Lynch.....	Paul Spurrier
Murray.....	Roger Sioman
Breughal.....	Hilton McRae
Mahler.....	George Rossi
Blank Reg.....	Morgan Shepherd
Dominique.....	Hilary Tindall
Gorriester.....	Anthony Dutton
Ben Cheviot.....	Constantine Gregory
Edwards.....	Lloyd McGuire
Miss Formby.....	Elizabeth Richardson
Ashwell.....	Gary Hope
Body Bank Receptionist.....	Joanne Hall
Reporter.....	Howard Samuels
Helipad Reporter.....	Roger Tebb
Eye Witness.....	Val McLane
Exploding Man.....	Michael Cule

Screenplay.....	Steve Roberts
Original idea.....	George Stone,
.....	Rocky Morton, Annabel Jankel
Script Consultant.....	Colin Wilson
Max Dialogue.....	Paul Owen
.....	and David Hansen
Special Make-up.....	Coast to Coast
Special Effects.....	Ian Scoones
Casting.....	The Hubbard Company
Film Editor.....	Michael Bradsell
Director of Photography.....	Phil Meheux BSC
Costume Designer.....	Michael Baldwin
Graphics.....	Rod Lord
Computer Graphics.....	Peter Tury

A selection of video images of Max Headroom, a computer generated character



Line Producer.....Chris Griffin
Executive Producer.....Terry Ellis
Production Designer Maurice Cain
Producer Peter Wagg
Directors.....Rocky Morton
.....and Annabel Jankel

Background

In the early 1980's, Andy Park, Commissioning Editor for Music at the fledgling Channel Four, attempted to find an original way of packaging promotional pop videos for television. He approached the head of videos at Chrysalis Records, Peter Wagg, for an idea to wrap-around the music. Wagg in turn contacted Rocky Morton and Annabel Jankel, two directors who had worked on various advertisements and also pop promos for The Tom Tom Club, Nick Heywood and Elvis Costello. The pair got together with writer George Stone, and came up with the concept of a computer animated video jockey, Max Headroom.

The story of Max's creation was then weaved around the character. The intention was to make a film that would last approximately sixty minutes, and then edit it into short sections to be shown over thirteen weeks. As a test, Morton and Jankel took an episode of *The Twilight Zone*, spliced it up and edited it around some pop promos. The result was disappointing: the promos appeared much racier than the snippets of story, and they did not believe the idea could withstand thirteen editions. Finally, the decision was taken to make the *Max Headroom* film as a separate entity from the video show.

Filming took place in November 1984, with a budget of £750,000. Washington-born actor Matt Frewer was cast in the dual rôle of Edison Carter and Max Headroom; his previous work included a truck driver in *Supergirl* and appearing in *Monty Python's Meaning of Life*, although he has since starred in the Disney hit *Honey, I Shrunk the Kids*.

Frewer had to endure up to four hours each day in the make-up chair for his scenes as Max; two and a half hours of which consisted of having prosthetics applied, the remainder was the time it took for their removal. The recorded footage of the transformed Frewer was then augmented with graphics and video effects.

Amanda Pays secured the rôle of Edison's controller, Theora Jones, despite her having few credits to her name at that time. Music for the production was composed and performed by Midge Ure and Chris Cross, two members of the group Ultravox, who were one of Chrysalis Records' most successful signings.

The completed production aired on 4th



Bryce Lynch (Paul Spurrier), the sixteen year old genius in charge of research, who created Blipverts and the computer generated version of Edison Carter

April 1985, duration 70 minutes. It attracted some critical acclaim, but the huge budget precluded any further *Max Headroom* films being made in Britain. The idea was kept alive by the pop video shows and a repeat in December 1985, but it was not until the following year that American interest in a series blossomed.

Max Headroom spent 1986 in pre-production in the States, with plans to launch the series with a re-make of the British film called *Blipverts*. Matt Frewer was shipped across the Atlantic with the lure of a five-year contract, accompanied by Amanda Pays and Morgan Shepherd, but the remaining characters were re-cast

and went to American artists. Grossman was re-named Grossberg and played by Charles Rocket, while Ben Cheviot, Bryce Lynch and Murray were all made regulars and played by George Coe, Chris Young and Jeffrey Tambor respectively. Only the rôle of Bryce Lynch was altered substantially; instead of the odious wet version we see in the British film, Chris Young plays him as a sensitive and likeable computer buff.

The last word on the show really belongs to Matt Frewer. "At best it was multi-level satire. At worst, *Max Headroom* was a show nobody watched."

Ian Garrard



D19 The Nth Degree

Teleplay Joe Menosky
 Director Robert Legato
 Music Ron Jones
Lt Reg Barclay (Dwight Schultz), Lt Linda Larson (Saxon Trainor), Ensign April Anaya (Page Leong), Einstein (Jim Norton), Alien (Kay E. Kuter), Ensign Brower (David Coburn)

Reg Barclay's ever-changing confidence receives a massive boost after an encounter with an alien probe. His brain is affected, and he can now utilize parts of it hitherto unavailable to Mankind. As a result, he ties himself into, and replaces the Enterprise's computer — he is now the most advanced human ever!

D20 Qpid

Teleplay Ira Steven Behr
 Story by Randee Russell & Ira Steven Behr
 Director Cliff Bole
 Music Dennis McCarthy
Q (John de Lancie), Vash (Jennifer Hetrick), Sir Guy (Clive Revill), Servant (Joi Staton)

Vash, whom the Captain met on holiday a year previously, is aboard the Enterprise as part of an archaeological conference. However she becomes embroiled in a plan by Q, who transports the Bridge crew to Sherwood Forest. As Robin Hood and his merrie men, the crew must battle Q and Guy of Gisbourne to save fair Maid Marian, who is, in reality, a bemused Vash!

D21 Drumhead

Teleplay Jeri Taylor
 Director Jonathan Frakes
 Music Ron Jones
Admiral Satie (Jean Simmons), Sabin (Bruce French), Simon Tarses (Spencer Garrett), J'Ddan (Henry Woronicz), Nellen (Ann Shea), Admiral Henry (Earl Billings)

A Klingon traitor is exposed sending Federation secrets to the Romulans. At a hearing aboard the Enterprise, it seems as if the Federation investigator will not be satisfied with just one conviction...

D22 Half A Life

Teleplay Peter Allen Fields
 Story by Peter Allen Fields & Ted Roberts
 Director Les Landau
 Music Dennis McCarthy
Lwaxana Troi (Majel Barrett), Mr Homm (Carel Struysen), Timicin (David Ogden Stiers), Dara (Michelle Forbes), B'Tardat (Terence McNally)

Timicin is searching for a way to save his doomed planet. However, a custom of his people requires him to terminate his life and it seems that not even Lwaxana Troi can break the tradition.

D23 The Host

Teleplay Michel Horvat
 Director Marvin V. Rush
 Music Jay Chattaway
Odan (Franc Luz), Leka (Barbara Tarbuck), Nurse Ogawa (Patti Yasutake), Kalin Trose (William Newman), Lathal (Robert Harper), Karel (Nicole Orth-Pallavicini)

At last Doctor Crusher has found a new love in her life. Then a freak accident reveals that Odan is not what she thought and her emotional and professional lives become agonizingly entangled.

D24 The Mind's Eye

Teleplay Rene Echevarria
 Story by Ken Shafer and Rene Echevarria
 Director David Livingston
 Music Dennis McCarthy
Ambassador Kell (Larry Dobkin), Vagh (Edward Wiley), Taibak (John Fleck),

Computer Voice (Majel Barrett)

The Romulans have enlisted the help of more Klingon traitors. The long standing alliance between the Empire and the Federation seems to be breaking up, and Geordi la Forge proves to be the biggest traitor and assassin of all!

D25 In Theory

Teleplay Ronald D. Moore and Joe Menosky
 Director Patrick Stewart
 Music Jay Chattaway
Keiko (Rosalind Rao), Jenna (Michelle Scarsbelli), Ensign McNight (Pamela Winslow), Computer Voice (Majel Barrett) and Spot the Cat

As the Enterprise explores an area of Dark Matter, Data finds himself the object of a crew member's affection.

D26 Redemption

Teleplay Ronald D. Moore
 Director Cliff Bole
 Music Dennis McCarthy
Gowron (Robert O'Reilly), Kurn (Tony Todd), Lursa (Barbara March), B'Etor (Gwyneth Walsh), K'Tal (Ben Slack), Movar (Nicholas Kepros), Toral (J.D. Cullum), Klingon First Officer (Tom Ormeny), Helmsman (Clifton Jones), Computer Voice (Majel Barrett)

The Klingon/Federation Alliance is cracking further. As Picard prepares to approve Gowron as Leader of the Klingon Council, the family of the late Duras have a few aces up their sleeves. Wolf is forced to question his allegiances and the Romulans prepare their most cunning plot yet. Meanwhile, waiting in the wings...

Mark Chappell

The Mind's Eye The Romulans enlist Geordi's 'help', with a strange onlooker



SUBSCRIPTIONS



Wherever there is Science-Fiction or Fantasy, **STARBURST** is there to give you the latest news and insights. Movies are previewed, there are in-depth interviews with the big name stars, as well as writers, directors and technical people who make Fantasy a reality on large and small screens. We also turn the spotlight on radio, stage productions, comics and books. There's a regular Videofile to keep you up to date with the ever increasing number of fantastic, and horror video releases (and there's a chance to win some of them)... plus the near legendary *It's Only a Movie* column.

There's no better magazine for keeping abreast of the Fantasy world. Apart from placing a regular order with your local newsagent there is one other way to make sure that you never miss out on **STARBURST** and that is by subscribing. At the rates below you will be saving money as well!

Starburst

(All Dollar rates are USA currency)

	1 YEAR SUB	2 YEAR SUB	3 YEAR SUB
UK	£32	Save £3.20 £60	Save £10.40 £87
Worldwide Surface	£35	Save \$3 \$61	Save \$10 \$94
Worldwide Airmail	£48	Save \$8 \$64	Save \$20 \$93
Budget UK	£22	Save £1.40 £42	Save £4.80 £60
Budget Worldwide	£24	Save \$12 £46	Save \$38 £66

All savings shown are based on current cover prices. Further saving may also be made. Overseas subscribers note that payments by credit card will be charged in UK £ and converted to your currency at the going rate by the card company.

Boldly Going Where No Magazine Has Gone Before...
TV ZONE exclusively concentrates on weird and wonderful cult Television. There's coverage of the classic, seemingly never ending sagas of...

- Doctor Who
- Star Trek
- Star Trek: The Next Generation

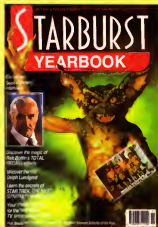
TV ZONE also delves into Red Dwarf, Quantum Leap, Blake's 7, Tomorrow People, The Survivors, Out of the Unknown, Space 1999, Star Cops... There are interviews with the actors, writers, designers and directors. Features which take you behind-the-scenes. In-depth episode guides. Free competitions. Reviews of the latest Fantasy and Science Fiction cult Television videos and books.

TV Zone

(All Dollar rates are USA currency)

	1 YEAR SUB	2 YEAR SUB	3 YEAR SUB
UK	£27	Save £3.80 £51	Save £10.60 £73
Worldwide Surface	£30	Save \$6.75 £52	Save \$19.50 £78
Worldwide Airmail	£43	Save \$7.75 £52	Save \$22.50 £91
Budget UK	£18	Save £1.45 £34	Save £4.90 £49
Budget Worldwide	£20	Save \$13.75 £38	Save \$31.50 £54

Subscriptions comprise of twelve monthly issues and four specials each year. For those readers on a tight budget we have budget subscriptions which exclude specials.



Starburst Subscription for years starting with next issue/ renew/ Issue no
TV Zone Subscription for years starting with next issue/ renew/ Issue no
I enclose a cheque/PO payable to 'Visual Imagination Ltd'. Amount £.....
Or charge my Visa/ Access/ Mastercharge No. Expiry date
Signature (for card payments)
Name:
Address:
Postcode/Zipcode:
Send completed form (or copy) to: Visual Imagination (Subs), PO Box 371, London SW14 8JL, ENGLAND

